

BIRUTĖ'S CONCERT

Birute, the oldest Lithuanian choir in Chicago (composed of young Lithuanian men and women), will present their annual concert at the Lithuanian Auditorium, 3133 S. Halsted St., on Sunday, Nov. 17, 6:00 P. M. During the first part of their program they'll present the operetta "Cigonai" (Gypsies), a two act play by Simkus. The second half will be composed of folk songs and semi-classical songs. After the program there will be general dancing. Mr. John Byanskas is the director.

Chicago Dance Council

The Chicago Dance Council held first meeting and get-together on Sunday, October 8th, at 3:30 P. M. in the Fine Arts Building. Margaret Macdonald and her Scotch dancers, the Dunsings and their group, Polish dancers from the PNA, and Jamie Jamieson from the musical "Oklahoma" were the entertaining guests. Jamie Jamieson in his Irish Jig was one of the finest things seen. The audience rose to its feet, involuntarily expressing their delight with such an excellent work. It was great! He also did several Scotch flings. But that jig... MY!

Russia On Parade

The World Playhouse in the Fine Arts Building specializes in foreign made movies. A recent presentation RUSSIA ON PARADE: two novies, one in black and white and one in technicolor. The former was composed of folk songs and folk dances exceptionally well performed, Russo-Ukrainian dancing at its best. The singing was true and typical. The Technicolor portrayed the first post-war sports celebration in the Red Square of Moscow (Aug. 12, 1945). Representatives of 16 "republics" took part. It was a spectacle of mass activity. Most of the dancing was done in the Dance Moderne style; some of the portrayals were spectaculars, one could even say breath-taking. The Lithuanian were the only ones who were authentically costumed and did a pure folk dance, Rugučiai. All others wore merely suggestions of conventional costumes. In their dances the deviated from the authentic to the sensational. Banners and elaborately decorated huge pictures of "Nash Vozhd" (Our Fuehrer) Stalin were abundant. Stalin himself was also present. There were plenty of Russophiles in the audience, and each time Stalins face was thrown on the screen (every half minute) they sure applauded, as they wouldn't for President Truman.

Kalvelis Goes American

V. F. Beliajus first introduced the Lithuanian folk dances Kalvelis (The Young Smithy) to American folk dancers in various Chicago parks, at the National Folk Festival, and at the Consumers Co-Op Circle Pines Camp in Michigan. First published in Vol. 1 of DANCE AND BE MERRY (Clayton F. Summy — publishers), it became popular from coast to coast among the American folk dancers. It is now danced from New York to California and from Alabama to North Dakota. The Audio-Visual Department of General Education of the Methodist Church, had RCA record the music as played by Michael Herman's New York Folk Orchestra. Even words have been set to the tune by the Plymouth, Michigan Co-operators in which Mrs. Dean Saxon, Sr. is active.

Folk Dance Books by V. F. Beliajus

- Dance And Be Merry, Vol. I \$1.50
- Dance And Be Merry, Vol. II \$2.00

Ivan Kirov A Lithuanian

Ivan Kirov, that superb dancer and excellent star in Ben Hecht's movie, The Specter of the Rose, is a Lithuanian lad, a son of a doctor in a New Jersey town. His perfect dancing, well developed body and handsome face will be remembered by audiences for a long time. The acting of the entire cast was excellent; it is one of the better movies of the day. See it if it comes your way.

LEONID HAMBRO'S PIANO RECITAL

For those who enjoy a variety of piano music delightfully played, I suggest a stop at a Leonid Hambro recital.

Mr. Hambro appeared at Kimball Hall on Monday night, October 7. His playing on the whole is like bright summer sunshine; there is youth, there is vigor, and yet there is the polish of a mature artist.

His program included three Scarlatti sonatas, which fairly bounced off the keyboard; Beethoven's Sonata in A major, Opus 101; Chopin's Ballade in F minor, played most poetically.

A Debussy group consisted of "Evening in Granada", "General Lavine, Eccentric", "Reflections in the Water", and Toccata. General Lavine bristled, and "Reflections in the Water" was just as the title indicates. I believe Mr. Hambro performed the Toccata a bit too fast for his own pleasure.

The program was concluded with two Bartok pieces, "The Night's Music" and "The Chase". I think even the composer would sing praises of Hambro's interpretation of "The Night's Music". It was hard to remember that it was merely a piano pretending noise of the night; the crickets in the fields and all the other little beings that come alive after sundown completely possessed the audience. — S. N.

ON BELL TELEPHONE HOUR DEC. 9
More About Leonid Hambro

Leonid Hambro, brilliant young American pianist, born in Chicago, has been in the public eye for many years. Proclaimed a child prodigy, he studied first with his father and at the age of nine was placed under the guidance and teaching of Howard Wells of Chicago. During the years following, Mr. Hambro won numerous competitions for concert appearances. At fourteen, as the youngest competitor, he was awarded an appearance as soloist with the Chicago Women's Symphony Orchestra. He continued his studies with Mr. Wells until, at seventeen, he won a fellowship at the Julliard Graduate School of Music in New York, where he studied with James Fisk.

After his appearance with the Chautauqua Symphony Orchestra, Mr. Hambro's promising career was interrupted when he joined the United States Navy in 1942. Following his honorable discharge in 1944, he immediately resumed his career. He joined Joseph Szigeti, violinist, on a tour through the United States and Canada during which he distinguished himself by winning consistently overwhelming praise from critics of both countries for his sonata playing. With Mr. Szigeti, he recorded the Prokofieff Sonata for Violin and Piano for Columbia. During the past year, Mr. Hambro has given many radio concerts, notably as soloist with the nationally-known Longine Symphonette. In 1946, he won the Naumberg Foundation Award, one of America's highest musical honors. He is scheduled to appear with the Bell Telephone Hour on December 9th.

Saleslady: "Would you like for me to show you something new in lingerie?"

Bored G-I: "Yes, but I doubt if you could, Babel!"

KHEVRAYAH — HEY, MY FRIENDS!
PALESTINIAN

V. F. Beliajus

No people on earth created so vast a folk lore in a short period as did, and still are doing, the Jews since their settlement in Palestine with the beginning of this century. There, gradually, Yiddish, a Germanic tongue saturated with memories of Ghettos with its bloodshed in lands of the Diaspora, is being dropped. In its place the beautiful Hebrew language is spoken; ancient... the tongue of King David, of Solomon, of the world's greatest prophets, of the Old Testament and the brave Maccabees. A new, gay and melodious folk song replaces the Yiddish-type weepy tunes and "oy's and weh's" (Alas! Alack!). The slow dance of the "Galuth" (Lands of dispersion), which seems to weight down the dancers' bodies as if burdened with the world's sorrows and grief, is replaced by the virile dance of a people reborn.

There are Horra tunes by the hundreds and just as many circle game-dances and couple dances. The number



KHEVRAYAH

Khevrayah, khevrayah,
Mah Na'aseh b'li ayodah.
Efoh? Efoh?
Efoh Na'avod nah?
Petakh Tikvah Aravim,
EnTseeyonah Beduim
U'ba'emek mashkee'im
Bney ha'ekareem

HEY, MY FRIENDS!

Hey, my friends! Ho, my friends!
What will we do without work?
Where then? Where then?
Where then shall we find work?
Petakh Tikvah Arab kin,
En Tseeyon has Bedouins.
In the valley can be seen
Ranch-sons their sheep wat'ring

WHY ART?
Stephanie Novicky
II

Why art, we ask? Why do we have art? Why does it exist? Why are there concert halls, libraries, galleries of paintings? And it would be good to ask, who goes to these places, and again, why?

Life taken as is certainly isn't very much. The human being eats, sleeps, does his work, and plays, or relaxes through some pleasurable pastime. Yet, two people may be undergoing the same type of routine in living and one person will be much more interesting, alive.

How interesting a person is depends upon his acquaintance and knowledge of universals, because in knowing of the universals he is not limited in his conversation or thinking by his environment. For many the world does not exist beyond the tiny boundaries of their everyday life. To an outsider first coming in, this may seem picturesque, yet with time there appears an irritating drabness.

Have you ever noticed that all children have imaginations, and then again that very few enter adulthood with that spark of fancy? For the child everything is anything; the adult takes refuge in a few tawdry dreams, sometimes reflecting frustrated hopes, but seldom leaping with the vigor of a young mind.

You've probably heard the phrase, "he is a man of vision". That type of man is one who let his imagination grow, and he is the one who becomes a leader among men.

described below should really be called an endurance and competitive game to melody. Tho the words indicate that they want to go to work, they really "go to town" in it. Perhaps such a dance can be found among other nations, but it is seldom seen except among the "Halutzim" (Hebrew pioneers).

DANCE

Form a circle (or several circles) of ten to fifteen people without partners. Each dancer joins hands with the second person on both sides of him in back of the immediate neighbors. Stand erect with shoulders thrown back and head high, so that the circle keeps a good form and does not collapse inward. Circle to left.

STEPS: Left foot to left, right foot in front of left, left foot to left, right in front of left (1. Meas.) and continue the same thing, increasing the tempo gradually and with each repeat of the tune. Dance until the circle breaks up of its own accord. The circle last to break is the winner. This dance is especially enjoyed by teen age groups.

The artist is a man who has educated his imagination. Though it still bounds through space and time, it has added the experience of the person, and instead of being the loose and meandering product of the child, it is concentrated, and consequently has a certain force, vigor, and body of its own.

Life is perpetual motion, there is no beginning, no end. Art reflects life as an entity, as a completeness in itself.

There is a refreshing quality in the imagination because the person goes beyond or outside of himself. His universe is limitless, there are heavens for him beyond the sky. This feeling is found in religion — the belief in a god greater than oneself. Again it is found in love — for a person, for humanity, for an idea or ideal.

Great art always has the power to draw beyond the self. You can't hear a Beethoven symphony with experiencing heroic depths; you can't see Picasso's "Guitarist" without feeling the poverty of the man in the painting or perhaps of the average Spaniard; you can't read Byron's "Don Juan" without yourself adventuring through the colorful escapades of the exciting hero.

In art you do not only live the one life which Fate has destined as yours, you live and live again and many times more than the brief span of years allotted to you on earth.

Art comes with time for leisure. You can't hurry through a work of art to gain any satisfaction or experience its subtle meanings. It takes a certain amount of effort to be able to appreciate what passes before the